

Videographers Seeking Softer Light

SERIOUS VIDEOGRAPHERS are taking more time to study lighting for video. They are discovering that lighting a subject for videotape is different from lighting a scene for film.

One condition causing this is the difference between the contrast ratios of the two media. Film has long had a contrast ratio of 1:7, whereas for videotape it is closer to 1:5. This means film has more levels of contrast with which to work.

Video came upon the public so fast that the kind of illumination to be used was of little concern. Light enough to get an image was sufficient — and, being a new motion picture process, it was accepted.

But because video has fewer contrast levels with which to work, videographers are experimenting with better lighting in an attempt to obtain a less harsh appearance.

All lights make shadows. A spotlight gives a sharp, black shadow. A "soft" light reduces shadows, at times seemingly to eliminate them, usually making them soft and seldom outlined.

Spotlights, which are referred to as "hard" lights are strong and "straight-on," developing even, narrow shadows that often are neither wanted nor needed.

A soft light is any light that is diffused in some manner so that its illumination spreads evenly over the subject and leaves almost no shadow.

Use of both lights gives the worker a large variety of lighting combinations and answers.

Soft lighting is easily made by diffusing a "hard" light. There are countless numbers of diffusing materials. White muslin has long been popular in film work. In video work additional layers of muslin can be used to get extremely soft lighting. It must be remembered added layers dim the illumination and added exposure must be given.

Because such cloth comes in various tints, there may be a change in the Kelvin temperature of the light. This must be measured and corrected if needed. A short test will show if correction is necessary.

Another method is to focus a hard light on a white surface, such as a white panel. The light bouncing off the panel is extremely soft. On a huge panel three or more hard lights can be focused, giving

even, soft light over a much larger area. A large panel with three or more lights gives an even, soft light that allows full illumination for a consistent exposure over the area it covers. If the panel is pure white, no color correction should be needed.

One special quality of soft lighting is its ability to "wrap around" an object. Wrap around occurs when the soft light is close to the subject. The light should be about lens level, and when larger than the subject, the one soft light will illuminate it evenly "all around."

Any strong white light under an umbrella, which, of course, must be white, has long been used for a soft light. Naturally this easy method must be limited to small areas.

The illumination from a soft source is out of control. Even barn doors will help very little. Best trick here is to use soft light to get the exposure wanted, then employ hard lights, such as raw spots or lightly diffused spots for pinpointing and emphasis. At times the combination of both kinds of light gives tremendous sparkle.

Because outdoors the sun serves as an extra "hard" light, the videographer might wait for an overcast day. The color temperature on a grey day is approximately 5500° Kelvin. The light is automatically soft. Lighting a subject in the foreground with a "hard" light matched to the Kelvin temperature usually gives excellent results.

Another source of soft lighting is the use of fluorescents. They are inherently soft. They are gaining favor because they use less power and give off almost no heat. They do not "throw" their light very far and therefore must be used close to the subject. Filters are available to compensate between the color given out and the color correction wanted.

One nice thing about lighting is no expensive equipment is needed. Lighting fixtures on the market are expensive, and may be easier to set up and to manipulate, but light is light anywhere. Position a light to get the effect desired, check the coverage, measure accurately and expose correctly.

With these various methods attempts are being made to give the video image better color, a more normal appearance, and soften its somewhat contrasty nature.

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Movie Makers

Dedicated to the Interests of the Serious Motion Picture Maker

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No.1

Third Movie Conference Set for Victoria in October

THE TEN BEST of the West Festival Competition in 1987 was sponsored by the San Diego Area and was held in Hawaii. It was described as The First World Conference of Motion Picture Makers and was attended by movie makers from several foreign countries.

The second such conference was held in 1991 in Whistler, B.C., hosted by the Pacific Northwest Area of the TBW. Again, filmmakers came from far and wide.

In 1993 the Pacific Area knew it would be their turn again in 1996 to be the host and they decided to hold the Third Conference in Alaska.

This year the Third Conference will be held, but not in Alaska. Plans did not work out and too many obstacles clouded the scene.

The Pacific Northwest TBW Committee has selected Victoria, B.C., for the site of this year's Third Conference.

The dates are October 3-4-5-6. Mark them on your calendar now.

The Convention Hotel will be the Harbor Towers where all sessions will be held.
CONFERENCE (Continued on page 3)

TV Stations Finding Top Quality in Digital Cameras

IN OUR PREVIOUS issue we stated Sony and Panasonic were first to announce digital video camcorders. We followed that with the statement that these two new camcorders "are said to present a quality picture equal to any camera at any price."

We kept our fingers crossed as we printed those words; it didn't seem quite believable, but the two manufacturers had made those statements.

Broadcast quality

Now, two months later, that statement must be true. Reports abound that those cameras are giving broadcast quality with no reservations. TV stations, especially in smaller communities are buying the cameras and using them on remotes, sporting events and fast breaking news. They claim the quality is, indeed, equal to that of their present much larger, much more expensive video equipment.

It is difficult to believe the quality of these little all digital camcorders (in the \$4500 price range).
DIG-CAM (Continued on page 5)

AMPS *Movie Makers*

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George W. Cushman, Editor

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Editorial Comment

By now you've probably read the column on judging for this month (at the right) and were as astonished as we were. If we had heard that from some reader or other source we would not have run it thinking it was a hoax. But it happened exactly as described here. Every word is true! We considered including the name of the festival but decided that would serve no practical purpose and might embarrass them.

Kathryn Dillon

(Editor's Note: This is the 28th in a series of articles on the subject of judging films and videos in Festivals and Competitions.)

BUSINESS FIRMS OFTEN use a fictitious name of a person for various reasons: to find a source of a sale, to check on what advertising is successful, and on sales letters to serve as a key, and so on.

We use such a fictitious name for our Festival Directory. The name we picked was Kathryn Dillon. By using this name on our solicitation letters to festivals asking for the facts of their next festival, we know instantly what their reply contains because their envelope is almost always addressed to Kathryn.

Recently we received a letter from a U.S. Festival addressed to Kathryn Dillon, so we knew what the letter contained - information to be listed in our festival directory.

Well, we opened the letter and found it to be an invitation to Kathryn Dillon to serve as a judge for their upcoming festival.

There is no Kathryn Dillon!

We were amazed that a festival would ask a person they did not know to serve on their jury! What qualifications did they think Kathryn had? As far as they should know, she is a directory editor in our office.

Is this the way this festival picks its judges? asking someone they know nothing about? By all means we would like to know why they think Kathryn would be a good judge.

How many people on their judging panel are strangers to

them? This invitation makes us wonder if they ask people off the street! They apparently are not selective in whom they pick. Any good festival wants judges with a broad experience in the making of motion pictures, judges who can be objective in their evaluations.

Our Society, when Festival time approaches, selects the best judges available, and it is not an easy job, but never was someone invited to serve who was not known, who definitely was a stranger.

So we wonder how well they select the winning films and videos in their festival. Does a good film have a chance over what this jury might select as most entertaining? So many people think that's what a good movie is, and that is the hallmark of a poor judge.

So what are the odds for an entrant when his picture is sent to this festival, which, this experience shows, may be composed of unknowns? How prevalent is this practice with festivals around the world? Who can say unless a festival announces the names of its judges and describes their background? This is unusual for any but the biggest festivals.

Well, we had to write to this festival and say we are sorry but their invitation has to be turned down.

And, Oh yes, we signed the letter, Kathryn Dillon!

CONFERENCE (Cont'd from Page 1) sions and screenings will be held. Situated near the inner harbor, every hotel room has a window with a water view.

Pre- and post-convention tours of the area adjacent to Victoria are being planned for those arriving early.

Speakers already agreeing to address the convention are Allan Hook, internationally known underwater filmer, Lisa Gray and David Bowes who will demonstrate their specialty of claymotion animation technique, and Judy and Gordon More who will describe their experiences in producing "History of Victoria."

Industry representatives from Panasonic and Sharp have agreed to demonstrate their latest cameras and equipment. The list of speakers is not yet complete but growing.

Each of the four participating groups, SAVAC, SCCA, TBW, and our own Society, will screen the winners in each annual competition they sponsor. Details on entry forms, where and how to obtain them, will be described here as soon as that information is available.

Anyone can attend. Housing and other details will appear in a later issue. General Chairman is Margaret Chamberlain, 2701 Arbutus Road, Victoria, B.C., V8N 1W8. (604) 477-5814.

Our JUDGING REPRINTS have proved far more popular than we had supposed. Orders were held up while we ran a second printing. We now have a good supply on hand. Price postpaid remains \$2.80. Comments have all been favorable: "Every would-be judge should have a copy." "A lot to be learned by any movie maker."

Orders to AMPS, Box 4034, Long Beach, California 90804

Try a Filter for a Different Effect

By Mike Jensen
Owner, Jensen Video Productions
Sacramento, California

IN THE DAYS OF black and white photography color filters were commonly used to change or correct the light and tonal values on colored objects.

With the arrival of color film the need for color filters lost much of its importance.

Today videographers often use filters for other reasons, to create a mood, to balance skewed color temperature or lighting conditions, or even just to protect a lens.

Many filters create an effect and are improperly called filters because they don't filter anything. Known as effect filters, they provide a service.

In most outdoor work I find a polarizing filter offers many uses. It can reduce, and at times eliminate, reflections out of glass. I use it for saturating an otherwise washed out sky. Polarizers saturate color. Two types exist, Linear and Circular. The Circular is better. The Linear often interferes with the exposure on some cameras. A polarizer will cut out 2 stops of light. They do not work in every situation. Shots should be made at a 45° angle to the sun for best effects. The outer piece of the 2-piece filter is turned until the desired amount of polarization is achieved.

Polarizers are also used as a neutral density filter, cutting out 1 to 3 stops of light. They will also decrease depth of field. They are also useful when a camcorder's automatic lens will not close down enough on an extra bright day.

The variety of special effects filters is endless. The Star filter creates a star-like effect when pointed at any specular (non-diffused) light such as a candle. They are commonly available in 2-16 point. A 4-point for example, makes the shape of a cross. Great for weddings. Brides like them.

Nikon's Soft #1 filter softens harsh

lines while retaining detail and contrast. Other soft filters are available from Tiffen, B&H, and Hoya. I recommend nothing stronger than Tiffen's Softnet Black #3.

The center spot filter leaves the center spot clear and diffuses the edges. The fog filter exaggerates diffusion. The smaller the f. stop used, the less the diffusion. Light soft filtering and diffused lighting helps give a "film" look.

The Ultra-Violet filter will keep UV rays from the sun out of the lens and doubles as a lens cap, as does the Skylight filter that adds a reddish tint to warm flesh-tones. This effect is negated if the white balance is adjusted while the filter is on. When shopping for such a filter, compare different brands on a white piece of paper. Nikon's is clear and has better coatings.

Pieces of pantyhose, screen, thin silk, all of these items used around the house can be very effective, often giving results commercial filters cannot do.

Filters come in various forms and sizes not to mention quality. Make sure Star filters are made of glass, not plastic. Care must be taken to assure any filter acquired will fit the lens snugly. New filters are coming out all the time to offer the videographer greater horizons for more interesting and effective video.

Source: California Videographers Association Newsletter

STICK TO ONE BRAND

There are more than a dozen brands of video tape now on the market, and each has its own characteristics. The temptation is to try them all. Experienced videographers advise selecting one good quality tape and use it exclusively. This way the user learns what the tape will, and won't, do, resulting in more consistent results and fewer disappointments.

Electric Eyes are Helpful But None of them Think

THE FIRST TIME A photographer goes shopping for a camcorder, the dealer stresses the magic benefits of an automatic lens. "There never need be any worry about exposure, the lens sets itself," he says. "All you do is point and shoot and you get a perfect exposure every time."

Oh, if only that were true. Here are some facts the dealer doesn't explain:

The lens can't think, it can only respond to sensors, and sensors "go by the book." They pick up an average, overall value of the light coming from the scene. When shooting into the sun the brightness closes the lens opening so the landscape is very dark and the sun highly overexposed.

When shooting a person or any subject with the sun behind them, the subject will be dark if not black for this same reason.

On a cloudy day, and over 90% of the scene is dark but the subject is bright, the electric eye on the lens will open the diaphragm to let in more light. The background may be well exposed but the subject will be overexposed.

When panning from a dark scene to a light scene, the lens is opened for the dark scene, then as the camera pans to the lighter scene the lens closes down. Often, however, the closing is slower than the panning resulting in the first few frames of the light scene being greatly overexposed.

On cloudy days when half the scene is sky, the electric eye tends to respond more evenly to the sky portion, leaving the land portion or scenery underexposed.

For these reasons the serious photographer shops for a camera that has both the automatic electric eye and manual control as well. With both automatic and manual override, he is in command of any situation. Even without a manual exposure control, careful shooting angles will improve many of these unwanted conditions. Only for certain special effects is shooting into the sun a good idea. If this must be done, the use of density filters to control the bright sunlight is advised. Otherwise the sensors could be damaged.

With a person or object in front of the sun, they should be moved so the light shines on them, or change the camera position so the light is on the subject and not in the field of view.

When shooting a small light object against a massive dark background, the camera should zoom in or move closer to the subject. This will lessen the area covered by the large dark background and make the subject relative larger. This will brighten the subject.

The real answer to these problems is to manually control the exposure. Set the exposure for the subject, even though this may impair the exposure on other parts of the scene.

The ultimate goal is always to have the parts of any scene exposed for the desired result wanted. Correct exposure is not always wanted on all parts of a scene but proper understanding of how the electric eye works and how to manipulate it is far superior to haphazard, pray and hope shooting which calls for apologies later for faulty exposures.

DIG-CAM (Continued from page 1)

range) is equal to the results of equipment costing ten times as much

Frank Beacham, writing in TV Technology Magazine, says, "these cameras, weighing less than three pounds, rival the industry standard Betacam SP format in image and sound quality."

Sony insists their new camera was not made for the professional. Its price would indicate that to be so. But the quality and ease of use is making it an ideal item for those who make their living shooting video.

Panasonic, whose camera can shoot in either 4:3 or 16:9 format, is already offering additional equipment to go with their digital camera for easy post production editing.

Now with such excellent equipment available at a reasonable price considering the quality, a new standard for home video has been established, and made affordable. Technical quality of video will be constantly improving in the future.

"TECHNOLOGY IS MOVING SO FAST THAT I RECOMMEND IF YOU DON'T NEED IT TODAY, DON'T BUY IT TODAY."

Randy A. Cates
Pres., Computer Animation & Design



WHAT DOES IT TAKE to make people laugh? Who really knows? How can one be sure a film will be funny?

Some years ago Red Skelton, movie and TV comedian, held a seminar with his writers. Someone in the audience asked the writers, "When you write a script, how do you know it will be funny?"

Their answer: "We don't. For a one hour show we write two hours of material. Then we hold a sneak preview with an audience. What they laugh at we keep in, and when they don't laugh that sequence is not used."

The story learned here should be obvious: when the best writers in the laugh business don't know what will bring a laugh how can you and I be expected to know?

But we all, at one time or another, want to make a humorous movie that is comical and will entertain our friends. How do we start?

Comedy comes in many forms. Perhaps the highest is humor, generally referred to as high comedy. A gag can be hilarious, amusing, have wit, joy, be jesting or joking, downright silly, a farce, be ridiculous, or be knock-a-bout, which was the original term for slapstick. The latter has been referred to as low comedy.

Comedy divides in many ways. One is that the gag can be played by one character on another, or the gag can be played on the audience. A good combination is that the gag be played on both at the same time.

THE FIRST DECISION. Is the work to be a comedy, or a serious drama with comedy weaved in? If the former, a strictly comedy film does not use real people in real situations, but a truly wacky character who does outlandish things on the order of Buster Keaton, Charles Chaplin, Harold Lloyd, who creates odd situations, and crazy things happen to him - not an easy assignment because the actor himself has to be naturally funny, not a normal person trying to act funny. No audience will accept an artificial comedian.

Humor added to an otherwise serious piece has two require-



What Makes People Laugh?

ments. the humor must be strictly related to the story, and it must be convincing, appearing to flow out of the story itself. If the purpose is for comic relief, it should not come from the major players for this partially destroys or at least dilutes their character build-up. Instead it must come from minor players who might be at the edges of the story and used primarily for the comic situations. This is considered necessary in dramatic work because an audience cannot take a long dose of heavy drama. Shakespeare and other great writers knew this.

WRITING THE SCRIPT As with any good movie, writing a script is essential.

First and foremost, it must be remembered that this is a visual medium. The comic gags and situations must be visual and not depend upon dialog or spoken lines.

The script for a comedy is seldom funny. The humor comes from the visible ac-

TRADITIONAL BASICS

Give these oldies a new twist:

- a **reserved**, dignified individual does something way out of character.
- **someone** tries to repair a sagging gate, everything goes wrong.
- **leading** the audience to expect a specific ending, then something entirely different happens.
- **pratfalls** are the oldest standby. There are a million variations.
- a **pie** in the face, or other objects, can be changed in dozens of ways.
- **contrast** between people, places, situations, customs, a bumbling hillbilly visits a modern city. Surprises and reactions are countless.
- a **pompous**, egoistic person is insulted, often by a much younger person.
- a **simple** person can't make anything work. Man tries to sew, bumbles everything.
- a **person** misunderstands directions, gets into all kinds of trouble.

tion on the screen. A scene described in the script may seem excellent, but on the screen the result may be badly flawed.

Comedy changes with the times. What brought laughs a decade ago may not do so today. Gags used should be able to stand the test of time.

Any gag used must be total, no flashbacks. **Example:** A young man buys a fine bracelet for his fiancée, places it in a box, gives the box to the girl. She opens it, a live mouse jumps out. A sudden laugh is followed quickly by disappointment because the gag seems faulty. How did the mouse get in the box? By flashback we see the girl's 8 year old brother putting the mouse in a similar box. The flashback won't work because the instant the mouse jumps out of the box, the gag is over, done, finished, gone forever. What must be done is to show the boy switching boxes before the presentation. The audience doesn't know

HUNTING GROUNDS

GOOD SOURCES

Old movies by Our Gang, Chaplin, Marx Brothers, Lloyd, Keaton and others. Circus clowns. The current TV program "America's Funniest Home Videos." Here are hundreds of visual ideas that can be worked over, altered, changed to fit any situation.

BAD SOURCES

Don't search for gags from books, the theater, radio, sitcoms, stand-up comedians, or jokes. All of these depend upon verbal or written humor, thus they are not suited to visual comedy.

AVOID

Abuses of children or animals

Special effects,

because the best humor is between people, not things.

Verbal jokes or wisecracks

Drunkenness

References to human abnormalities

Be careful of ethnic or racial material

what's in the box, but the switch alerts them to know something is up, and a bit of suspense is created. Now when the mouse jumps out of the box the laugh is fully acceptable. Even ridiculous gags have to have a naturalness about them. Contrived gags are not acceptable to an intelligent audience.

PLAY TIME. Rich humor takes longer to develop than farce. Both slapstick and farce develop quickly, are soon forgotten. Therefore, quiet humor mustn't be rushed.

REACTION. Often the gag used is not intended to bring a laugh, it is the reaction of the victim that is humorous. A father falls over a child's toy. How does he react? The old pie in the face is worn out, but what is the reaction of the person who got it?

Real people laugh at themselves. This was prominent in Shaw's plays and Ring Lardner's work. What happens to them is not very often as funny as their reaction.

DEVELOPING THE SITUATION.

Comic scenes often depend on the proper build-up. A series of events lead the audience to expect a certain outcome, but the outcome is unexpected, could backfire. Such a climax would often not be funny without the build-up.

Humor is definitely more dependent on build-up than any other comic form. The thought developed brings a smile, often makes a point that is remembered. The thought of what could happen is the result.

THE DIRECTOR AND THE EDITOR. The director has to be given leeway in working with the script because the gag as written may not work when shooting on location. The director must be allowed to change whatever is necessary to make the gag work. The same holds true with the editor for when he cuts the picture the gag may not have the desired punch. He must be allowed to forget the script and concentrate on making the gag come off to perfection.

Our discussion here barely scratches the surface of the wild and wacky world of comedy. Best suggestion is to take Skelton's writers' formula. What the sneak previewers laugh at, hold high. Let the rest fall sadly to the cutting room floor.



Convention Delegates See 100 Year Old Film Program

The first public showing of motion pictures was held in Paris December 28, 1895 by the Lumiere Brothers. A program of ten motion pictures was shown.

At the UNICA convention last August in Bourges, France. those same ten pictures were seen.

The Lumiere Institute has done a masterful job of restoring those early films, removing scratches and flickering, and eliminating the increased speed of the action so often characteristic with the projection of early silent films. People and animals moved at normal speed.

It was considered one of the highlights of this years UNICA convention by the delegates.



"HELL'S ANGELS" SETS RECORD

An editing record was set in 1930 with the film "Hell's Angels." Only four tenths of one percent of the film shot was used in the finished picture. Over 2,450,000 feet made a huge pile on the cutting room floor.

THE BIRTH OF VIDEO

Television was born as a live medium, gone the instant it was created. At that time video was unknown. But after tape recording of the television image became a reality, video was developed, and now, ironically, TV relies so heavily on tape!

**TOUGH QUESTION
TO ANSWER**
Today's \$64,000 question: When should superb footage be cut from a video? It is really excellent, but it must be cut. Why? Because there is too much of it. Even the best scenes turn sour when they are on screen too long.

FESTIVAL NOTES
Festivals continue to restrict subject matter to various subjects. Current examples:
Museum of Flight Festival, entries only on the subject of aviation.
Mediawave Festival, Hungary, no exotic productions full of tricks, instead, subjects that reflect ethnic, religious, musical and other aspects of small communities.
Berlin Interfilm Festival, myth and magic are the subjects.

National Media Owl Awards, subject matter limited to senior citizens and senior issues.
Slice of Life Festival, observational documentaries.
Videonics Thoughts & Dreams Festival, thoughts and dreams.
Chicago Int'l Children's Film Festival, children's films and videos.
Festival of Motril, Spain, subjects on health and medical issues.
Greater Enid Video Festival, community produced works.

Some festivals want the same themes every year, others change them. Details are most always included on the entry form.

FESTIVALS & COMPETITIONS										
YEAR	CLOS DATE	FESTIVAL NAME AND ADDRESS	OPEN TO	SUBJECT	FORMATS	TIME LIMIT	ENTRY FEE	AWARDS	SHOW DATES	
1st	1/1	FLIGHT FILM FESTIVAL, Museum of Flight, East Marginal Way So., Seattle, WA 98108-4097	ANY ONE	F	JKMN	None	\$25 \$10Y	V	4/26	-28
20th	1/1	ATLANTA FILM/VIDEO FESTIVAL, 75 Bennett St. NW Suite N-1, Atlanta, GA 30309	ABCD	G	JKL MO	N/A	N/A	TVW	June	
6th	1/1	INTERNATIONAL FESTIVAL OF VISUAL ARTS H-9028 Gyor, Soproni, ut 45, Hungary	Any one	F	HJK PAL	N/A	None	Y	4/29	5-4
41st	1-2	KURZFILMTAGE FILM FESTIVAL, Grillostr 34, D-46042 Oberhausen, Germany	Any one	G	JKMN	30m	N/A	TV	4/24	
30th	1/15	BACA ANNUAL FILM/VIDEO FESTIVAL, Brooklyn Arts Council, 195 Cadman Plaza W, Brooklyn, NY 11201	ABD	G	Y	60m	\$40	V	N/A	
25th	1/15	TAMPERE FILM FESTIVAL Box 305, 33101 Tampere, Finland	AB CD	G	JKM	30m	None	TUV	3/6	-10
8th	1/19	UNITED STATES SUPER-8 FILM/VIDEO FESTIVAL, Ruth Adams Bldg. Suite 108, Rutgers University, Douglas Campus, New Brunswick, NJ 08903	ABC DE	G	All	None	\$30	TW	2/9	-10
63rd	1/24	IAC FILM FESTIVAL Box 3156, Newton Longville, Milton Keynes, MK17 ONJ, United Kingdom	ABCD	G	HJKM NOP	None		TUV	4/19	-21
6th	1/31	VISUAL ARTS ANNUAL FILM/VIDEO FESTIVAL, SJSU, ASPB Student Union 350, San Jose, CA 95192-0132	ABCD	G	HJ KM	None	\$10	VW	April	
29th	2/1	HUMBOLT INT'L FILM FESTIVAL, Theater Arts Dept. Humbolt State University, Arcata, CA 95521	ANY ONE	G	HJ	45m	\$30	TU	4/2-6	
20th	2/1	FESTIVAL INT. DU FILM COURT DE MONS, 106, rue des Arbalestriers, 7000 Mons, Belgium	BCD	G	JK	30m	None	TUV	3/96	
12th	2/1	NATIONAL MEDIA OWL AWARDS, 1440 N. Dayton, Chicago, IL 60622	ABDE	F	KMN	None	None	TU	5/15	
14th	2/1	VIDEO SHORTS, P.O.Box 20369, Seattle, Washington 98102	ABC	G	MP	6m	\$20	T	N/A	
33rd	2/15	ANN ARBOR FILM FESTIVAL, P. O. Box 8232 Ann Arbor, Michigan 48107	ANY ONE	G	J	N/A	\$32 Y	TK	3/12	-16
6th	2/15	CAROLINA FILM/VIDEO FESTIVAL, 100 Carmichael Bldg., UNC Greensboro, Greensboro, NC 27412-5001	BCD	G	JK MN	None	\$20 Y	TW	4/3	-6
50th	2/21	MOOMBA INT'L NON-COMMERCIAL FILM & VIDEO FEST.&D. Harris, Box 286, Preston, Vic. Australia 3072	AB	G	HKM NOP	30m	\$5	U	FEB MAR	
3rd	2/24	VIDEOEIRAS - CAMARA MUNICIPAL DE OEIRAS, GABINETE DE RELACOES PUBLICAS, Largo de Marques de Pombal- 2780 Oeiras, Portugal	ABE	F	MNK	20m	\$18 -35	TW	4/25	-27
22nd	2/29	HIROSHIMA INT'L NON-COMMERCIAL FILM/VIDEO FEST. %Chugokm-Hoso, 21-3-Motomachi, Naka-Ku Hiroshima-Shi, JAPAN	ABCD	G	HJK LMN OP	20m	None	TUV	July	
30th	3/1	MOVIES ON A SHOESTRING, Box 17746 Rochester, NY 14617	ABD	G	HJK MN	40m	\$20	UV	5/2	-4
26th	3/4	USA FILM FESTIVAL, 2917 Swiss Avenue, Dallas, Texas 75204	ANY ONE	G	JMK	60m	N/A	TV	APR 1966	
N/A Not Announced or Not Available										
A Non-commercial		D Independent	G Open	K Other	N S-VHS	Q Invitat.1		T Cash	W Other Awards	
B College Student		E Commercial	H S-8	L 3/4"	O 8mm	R Regional*		U Trophies	X Approximate	
C Hi Sch Gr Sch		F Restricted	J 16mm	M VHS	P Hi8	S Exceptions		V Certificates	Y It Varies	

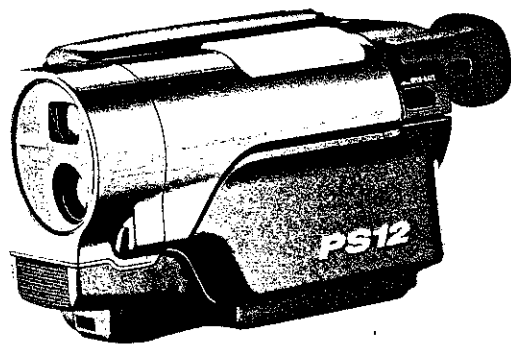
WHAT'S NEW?

Sanyo's PS12 Cam Famous For What It Doesn't Have

You may have missed it when this cute little midget sneaked into dealers' stores a few weeks back.

It is Sanyo's PS12 8mm point-and-shoot camcorder.

Intended for the guy, or girl,



who wants to take video with a minimum of investment, it can probably be found for under \$300. It is famous for what it doesn't have: there is no electronic viewfinder, no power zoom, no jacks for microphones or headphones, no remote nor infrared receiver, no shutter speed/white balance, no fader nor iris adjustment, no backlight adjustment.

It does have an off/on switch, 3x zoom manual control, and LED indicators in the eyepiece to denote recording and pause.

There is no focusing. Everything beyond 6 in. is in focus. Reports are it works fine within its limitations. A lot of video potential for the price.

WATERPROOF LENS IS DETACHABLE

With Hitachi's new camcorder that features a detachable lens and is waterproof at a depth of 15 feet under water, a videographer can stay in his boat and get good under water shots.

The VM-H100LA comes with a 15 ft. cable allowing the lens, when fastened to a long pole, to be lowered in the water. The field of view is seen on a 4" LCD screen on the back of the camera. Longer poles and cables are available.

This long extension permits high camera angles, looking over a tall fence, searching under low objects.

1966 MOVIE CATALOG READY

The McFarland Publishing Co. of Jefferson, NC, has just issued its 1966 catalog listing their books available on theatrical motion pictures.

While the subject matter is varied it is mostly of an analytical and critical nature, describing production problems, how films got made, film trends, historical records, studio operation, etc.

Their address: Box 611, Zip 28640.

DVs AVAILABLE NOW IN JAPAN

If you're interested in getting a digital videocassette, you can fly over to Japan and pick one up. At least three companies are reported to have models on the market there, JVC, Sharp and Matsushita.

It is unclear why these items

are not available in this country now. One rumor is that, being a new item, the manufacturers want to try them out in the home market first, correcting any flaws which might show up before shipping them overseas.

VIDEONICS EDIT SUITE

Videonics recently introduced their A/B/C/D roll edit controller. Known as the Edit Suite, it accommodates four different rolls from four different video sources.

It controls a wide range of VCRs, supports numerous controls



and protocols. It will read RC, VITC, and LTC timecodes.

The jog/shuttle wheel assures precise VCR control and a back-lit LCD displays the edit decision list which can store up to 250 scenes.

The independently programmable GPI triggers control external titlers, mixers and SEGs. The unit supports advanced VCR features such as insert edits, split edits, and several more.

Word just in announcing Videonics Video Toolkit, a multi-function video editing software program that allows computer users to use computers to create better video productions. Prices not announced.

LCD OVERHEAD VIDEO PROJECTOR

Educators, lecturers, speakers and others who have visual presentations to make will be interested in Panasonic's Multimedia 10.4" LCD overhead panel. It is actually a monitor screen which lays flat on its back on the base of an overhead projector.

It takes the place of the glass top with light below widely used to project transparencies on a screen.

The panel works the same way except that it is fed by a VCR, or a number of other visual sources, permitting action to be easily projected on a nearby screen or wall.

The operator can use a pointer to point out any item in the picture, the same as when the projector works from the usual plastic sheet.

A pointer can also be operated by a wireless control and mouse. This latest model has 7% more light and a silicon image device for higher contrast. Resolution is quoted to be 640x480.

HIGH QUALITY DIGITAL CONVERTER

A low priced, high quality digital standards converter is now being offered by Markertek. It will convert NTSC to SECAM or PAL, all formats, and will convert any of those to NTSC.

The superb quality is credited to new technology developed by Philips of a new generation of high power chips. It offers the latest breakthroughs in video and electronic technology. Importer is Markertek Video, 4 High Street, Saugerties, N.Y. 12477.